The Builder.

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THE Juries have begun their work at the International Exhibition, and in some cases within our knowledge are devoting to it much time and attention. The task is an onerous one: do what they may, the juries can scarcely hope to give entire satisfaction, and we would, therefore, bespeak for them the consideration of those interested in the inquiry. As a matter of course, all the discussions and decisions of the juries are to be considered strictly confidential, and are on no account to be divulged until the award has become final. We may, however, without impropriety, explain what the juries really have to do, and the way in which they are to do it. There are, as our readers know, thirty juries, one for each of the thirty classes into which the articles exhibited have been divided,—and these juries are formed into six groups. Each jury has a chairman, and has elected from its own body a deputy-chairman and a reporter, the duty of the latter being, as the title tells, to draw up a report upon the class of subjects submitted to his jury. These reports will be published, and, if properly made, will describe the state of industry of all nations, and form a permanent record of the Exhibition itself. The juries have to award two medals, the medium size (to be called the "Prize Medal") and the large medal. The small medal has been withdrawn, and will be disposed of by the Royal Commissioners,—probably presented to those who, although unrewarded by the juries, are thought to deserve acknowledgment for assistance afforded by them. When a jury has decided on its awards, these awards will have to be submitted to a meeting of all the juries in the same group for confirmation: they will then go to the council of chairmen, to secure uniformity of action, and will become final so soon as the latter report that they are in conformity to the rules laid down.

The great medal is to be awarded by the council of chairmen only, upon the recommendations made to that body by the juries: each jury must obtain the sanction of its own group of juries to its recommendation of the great medal before the council of chairmen can take the recommendation into consideration. This medal is to be given only for very pre-eminent and indisputable merit; and the number distributed will be small. The medals, we may add, are to be awarded for excellence only, without reference to countries, or to degrees in the same kind of merit. Instructions as to the grounds on which, according to the class, medals are to be awarded, have been given to the juries; but to these we need not refer. The foreign members of the different juries seem to fall very readily into work.

The Exhibition increases in attractiveness, and is daily thronged to the tune of eighteen or twenty thousand pounds per week. Whether or not the crowd will be much greater when it is opened at a shilling is a question, excepting on particular occasions, such as the arrival of excursion trains.* We do not anticipate that there will be any inconvenient pressure.

Continuing our notice of detached portions of the wondrous collection (the difficulty of grasping which seems to become more, rather than less, difficult on increased acquaintance with it), let us walk over to the north side, to what is called the *Fine-Art Court*. On entering this division,—and in doing so you may notice, though the taste displayed be not the purest, the vases and pedestals by Decesare, Fortunato Testo, and other stone carvers of Malta,—the first prominent object is the *Cradle*, executed by Mr. Rogers, from a design by his son, for her Majesty. It is carved in Turkey box-wood, in the style of the Renaissance, and is an exceedingly elegant production, with nothing for poor baby to knock its head against or tear its hands: and this is more than can be said of some of the most beautiful of the foreign furniture, which is singularly ill adapted for the purpose, although very beautifully executed. There are many other specimens (mostly well known) of the skill of Mr. Rogers, some of them very beautiful.

Close to these are some exquisite carvings by *T. W. Wallis*, of Louth, to our notion the finest things of the sort that have been produced in modern times. A bird and bough of ivy, beneath his large group of flowers (which he calls Spring), should be especially noticed. Until now he has been working almost unknown in his native town, but will not do so longer. "Spring" is cut out of two blocks, and has 1,000 buds and flowers. Notice the bird's nest behind the bramble, and the old bird flying in to feed the young ones.

Near these specimens of carving by Rogers and Wallis, are some works in burnt wood, by J. Mitchell, jun., of Clapham. One is from Rupert's Executioner of John the Baptist,—another from the Chapeau de Brigand, of T. Uwins, R.A.

Here are various specimens of marble enamelling on board, by Mr. Ingram, of Islington, Birmingham, a decorator. These are worked in at 2s. a foot. A white enamelled door, with coloured figures in the panels, also exhibited, deserves attention. The framework of this article is of mahogany. The wood in the preparation, if resinous or knotty, is first freed of these defects by the insertion of new pieces. The whole is then compressed and roughed for the first layer of the enamel, which is ultimately scoured and polished with sand. The only novelty in this process seems to be that the work is done without heat, which is used in Magnus's patent. A specification has been taken out for a patent. A mode of painting in oil, on silk, without previous preparation by size or otherwise, is shown by the same exhibiter, in shape of ornamental slips or panels for interior decoration. Not far off is shown a process by Mr. D. D. Yeo, of Ashburton, of oil painting on velvet, for chair, sofa, and ottoman covers, &c., whereby it is said the velvet retains its elasticity and softness, and can be washed or brushed without injury.

Next comes "red earthenware," in holiday attire,—a vase manufactured by Mr. H. Minton, F.S.A., from a design by Mr. C. B. Allen. Here, too, are various specimens of embossed leather, hung upon the north wall of the court. Some of the patterns are richly coloured, gilt, and silvered. This art does not make much progress. Amongst them hangs a clever design for a tomb, by Mr. Truefitt, architect, wherein iron and porcelain are brought into use. On the table beneath is a mat machine, newly invented, for wiping shoes, with rows of brushes turned by a crank and issuing through an open grating. Beside it is a carved clock from the Irish bogs, the material of the carving being bog yew wood. An amateur turner, Mr. A. Salomons, here exhibits a restoration and repair of a curious ancient ornament in ivory. It contains some specimens of fine old engine turning, as well as what may be called a novelty in common turning.

Near some bassi relievi, by various designers, is a curious design for a book-cover, carved in card-board, with a pen-knife, by Mr. Walter Blackett, of Islington, architect.

A groom—albeit an Etonian groom—(C. French), exhibits an attempt at carving leaves and flower cup, in the form of a pair of candlesticks. Near these is a noticeable specimen of iron work, in form of a large lily, under a glass shade, by E. Crook, of Carnaby-street.

In the body of the court are a variety of articles in alabaster, exhibited by Mr. E. Norchi, of King William-street, Strand; a Bacchanalian vase; a copy of the Warwick vase in serpentine marble; two vases in agate, after the antique, and 7 feet 6 inches high.

Here also is a model of the "Great Victoria Pyramid," connected with a projected national cemetery on Woking-common, and designed to contain 5,000,000 coffins, and when completed, to be 100 feet higher than the great pyramid of Egypt! A section exhibits 94 stages of catacombs on a base of 18 acres, which, multiplied by the several stages, will realise nearly 1,000 acres, to be redeemed from the cloud-land over head, as the building progresses upwards into the void space above the earth. The material of the pyramid is to be brick, with granite facing, and the approach through a lofty Egyptian portal. Zigzag planes would lead by gradual ascent to the top, and there would be a central shaft with tubes, to ventilate the catacombs. The pyramid is to be surrounded by cenotaphs, columns, obelisks, groves, and terraced walks. Mr. Thomas Willson, of Leicester, architect, is the designer and projector. We have a strong feeling in favour of committing "earth to earth."

Messrs. Bailey and Son, of Gracechurch-street, exhibit a good specimen of casting in iron for gallery fronts, staircases, &c.

Observe, here, a specimen of minute carving,—the hawk and butcher bird, by Mr. James Batsford, of Warwick. This specimen is executed from one small block of lime-tree, and is intended for close inspection as a strict copy of nature.

Some "printing on glass" appears to have rather a crude effect. There is a specimen of enamelled glass, in imitation of glass mosaic, by Mr. H. Ethrington, of Pimlico, draughtsman; and in another part of the fine-art court, is a display of glass mosaic, in tables, pier and console tables, candelabra, and pedestals, with crests and armorial bearings, by Mr. G. H. Stevens, decorative artist in mosaic, Vauxhall-gardens.

Beside these mosaics are two slabs for tables, exhibited by Prince Albert. These are de-

* During the first three weeks of the annual exhibition of the Art-Union of London, when a ticket is necessary for entrance, the rooms are crowded. When the exhibition in the fourth week is opened to *the public*, by advertisement, comparatively few persons come.

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